IRON MAIDEN THE FINAL FRONTIER

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THE FINAL FRONTIER

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Scanner - Joey

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Guitar Tablature Explained

Guitar music can be notated in three different ways: on a musical stave, in tablature, and in rhythm slashes

RHYTHM SLASHES: are written above the stave. Strum chords in the rhythm indicated. Round noteheads indicate single notes.

THE MUSICAL STAVE: shows pitches and rhythms and is divided by lines into bars. Pitches are named after the first seven letters of the alphabet.

TABLATURE: graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Definitions for special guitar notation

SEMI-TONE BEND: Strike the note and bend up a semi-tone (½ step).

WHOLE-TONE BEND: Strike the note and bend up a whole-tone (full step).

GRACE NOTE BEND: Strike the note and bend as indicated. Play the first note as quickly as possible.

QUARTER-TONE BEND: Strike the note and bend up a ¼ step

BEND & RELEASE: Strike the note and bend up as indicated, then release back to the original note.

COMPOUND BEND & RELEASE: Strike the note and bend up and down in the rhythm indicated.

PRE-BEND: Bend the note as indicated, then strike it.

PRE-BEND & RELEASE: Bend the note as indicated. Strike it and release the note back to the original pitch.

HAMMER-ON: Strike the first note with one finger, then sound the second note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the note to be sounded, strike the first note and without picking, pull the finger off to sound the second note.

LEGATO SLIDE (GLISS): Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

MUFFLED STRINGS: A percussive sound is produced by laying the first hand across the string(s) without depressing, and striking them with the pick hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

SHIFT SLIDE (GLISS & RESTRIKE): Same as legato slide, except the second note is struck.

TAP HARMONIC: The note is fretted normally and a harmonic is produced by 'slapping' or tapping the fret indicated in brackets (which will be twelve frets higher than the fretted note.)

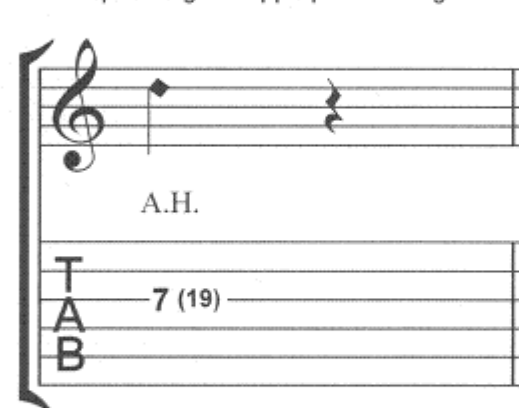
TAPPING: Hammer ('tap') the fret indicated with the pick-hand index or middle finger and pull-off to the note fretted by the fret hand.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in brackets) while plucking the appropriate string.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering-on and pulling-off.

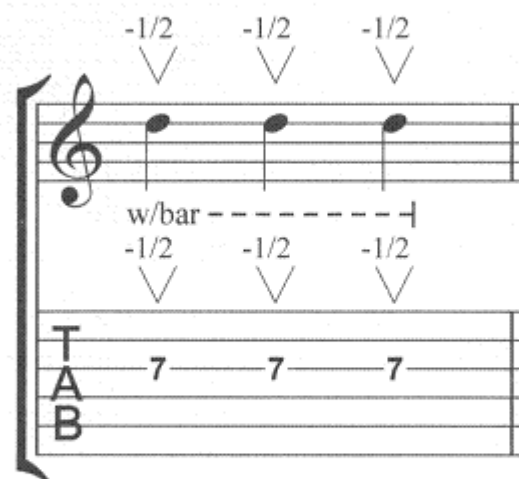
RAKE: Drag the pick across the strings with a single motion.

TREMOLO PICKING: The note is picked as rapidly and continously as possible.

ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.

SWEEP PICKING: Rhythmic downstroke and/or upstroke motion across the strings.

VIBRATO DIVE BAR AND RETURN: The pitch of the note or chord is dropped a specific number of steps (in rhythm) then returned to the original pitch.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specific number of steps, then release back to the original pitch.

Additional musical definitions

(accent) Accentuate note (play it louder).

(accent) Accentuate note with greater intensity.

(staccato) Shorten time value of note.

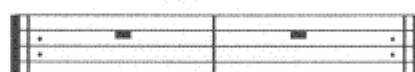
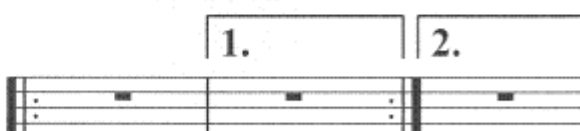
⊓ Downstroke

V Upstroke

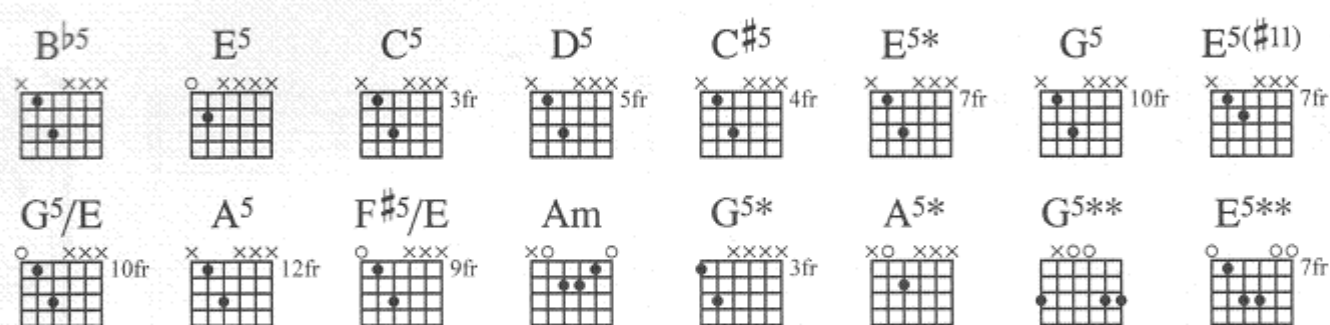
NOTE: Tablature numbers in brackets mean:
1. The note is sustained, but a new articulation (such as hammer on or slide) begins
2. A note may be fretted but not necessarily played.

D.S. al Coda Go back to the sign (𝄋), then play until the bar marked ***To Coda*** ⊕ then skip to the section marked ⊕ ***Coda***.

D.C. al Fine Go back to the beginning of the song and play until the bar marked ***Fine***.

tacet Instrument is silent (drops out).

Repeat bars between signs.

When a repeat section has different endings, play the first ending only the first time and the second ending only the second time.

SATELLITE 15... THE FINAL FRONTIER

Words & Music by Steve Harris & Adrian Smith

E5
Gtr. 4 (elec.)
N.C.
mf w/dist.
full
P.M.
Fig. 2
Gtrs. 2+3 play Fig. 2
full
full
P.M.

full
full
full
full
T
A
B
12
14
(12)
0
11
13
14
16

full
full
full
full
full
full
T
A
B
12
14
(12)
X
0
15
17
17
19

P.S.
T
A
B
14
16
15
17
11
13
12
14
X

Gtrs. 2+3
E5
Play 5 times
P.M.
Gtr. 4 tacet
T
A
B

Gtr. 2
D5 E5*
D5 E5*
E5
D5
G5
E5*
D5 E5*
P.M.
P.M.
P.M.
Gtr. 1 plays Fig. 1
T
A
B

N.C.
Play 3 times
Gtr. 4
Gtr. 2 tacet
Gtr. 3 plays ad lib. effects
Gtr. 1
rit.
Freely
Verse
E5(♯11)
G5/E
I try to call the Earth's com-mand, des-pe-ra-tion in my voice.
Gtr. 5 (elec.)
mf Gtr. 5 w/clean tone + chorus
Gtrs. 1+4 tacet
Gtr. 2

E5(#11) E5*

I'm drift - ing way off course now,___ with ve - ry lit - tle choice.

G5/E A5 F#5/E

The lone - li - ness is hard__ to bare,_____ I try___ to calm my fear.

G5/E
F♯5/E
E5(♯11)
Just hop - ing an - y se - cond now, some con - tact fil - ters through.
a tempo
E5(♯11)
Gtr. 4
Gtrs. 2+3
Gtr. 5 tacet
P.M.
Fig. 3
E5*

E5(♯11)
E5*
Des - per-ate
Gtrs. 2+3 play Fig. 3
Chorus
E5(♯11)
E5*
calls…
sig - nal back
from
Sat - tel - lite,
as my
E5(♯11)
E5*
life
flash-es
right
in
front
of
me.
Try
a -
E5(♯11)
E5*
- gain…
must
get
through.
Hear
me
full

Verse
D5 E5* C5 D5 C5 D5 G5*
1. I'm strand-ed in space, I'm lost with-out trace, I have-n't a chance
2. If I could sur-vive, to live one more time, I would-n't be chang-
3. There is-n't much time, must say my last rites, no-bo-dy is here
Am D5 E5* C5 D5 C5
of get-ting a-way. Too close to the sun, I sure-ly will burn,
-ing a thing at all. Did more in my life than some do in ten,
to read them to me. Must say my good-byes, if on-ly a line,
Gtr. 3 only
full
D5 G5* A5*
1° only
D5 E5* C5
like Ic-a-rus be-fore me, or so le-gend goes. I think of my life,
I'd go back and do it all ov-er a-gain.
a mess-age to tell them, in case they might find.
D5 C5 D5 G5* A5 D5 E5* C5
re-liv-ing my past, there's no-thing but wait 'til my time comes. I've had a good life,

D5 C5 D5 G5* Am
I'd do it a - gain, may - be I'll come back some - time a - fresh.
Pre-Chorus
D5 E5* G5 D5 Am C5 E5
For I have lived my life to the full, I have no re - grets.
D5 E5* G5** D5 Am C5 E5
But I wish I could talk to my fa - mi-ly to tell them one last good-bye.
Chorus
To Coda
D5 E5* G5 D5 E5* A5 C5 E5 D5 E5* G5
The fi-nal front - ier, the fi-nal front - ier. The fi-nal front-

D5
E5
A5
C5
1.
E5
D5
2.
E5
- ier,
the fi - nal
front
-
ier.
-
ier.
Gtr. 4
w/dist.+ chorus
full
1/4
1/4
Guitar Solo
D5
E5
C5
D5
C5
full
full
Fig. 4
D5
G5*
A5
P.M.

D5
E5
C5
D5
C5
Gtrs. 2+3 play Fig. 4
full
full
full
full
full
D5
G5*
A5
8va
full
full
full
full
full
D5
E5
C5
D5
C5
D5
G5*
full
full
full
1/2
A5
D5 E5
C5
D5
C5
D5
G5*
full
full
full
full

A5
D5 E5
C5
D5
Gtr. 4 tacet
Gtr. 5
f w/dist.
Gtrs. 2+3
Am
C5
E5
let ring
D5
E5
8va
C5
D5

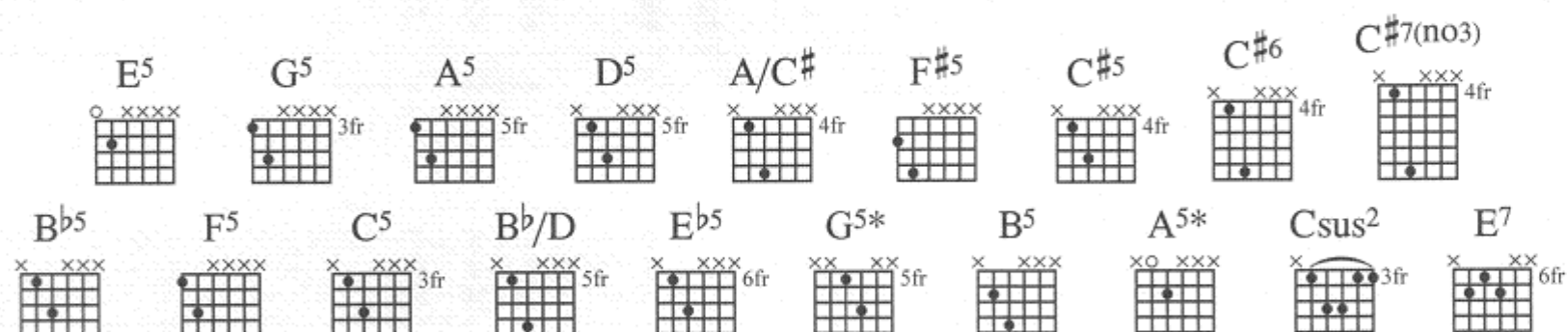
D5 E5 G5 D5 E5 A5* C5 E5
The fi - nal fron - tier, the fi - nal front - ier.
P.M.

D5 E5 G5 D5 E5 A5* C5 E5
The fi - nal fron - tier, the fi - nal front - ier.
P.M.
cont. ad lib.

rit.
D5 E5 G5 D5 E5 A5* C5 E5
The fi - nal fron - tier, the fi - nal front - ier.

Free time
Gtr. 4
E5**
full
1/2
Gtrs. 2+3
let ring

EL DORADO

Words & Music by Bruce Dickinson, Steve Harris & Adrian Smith

Intro

Free time

E5

Gtr. 2 (elec.)

Gtr. 1 (elec.)

f w/dist.

p

f

w/bar

-1/2 -1/2

♩ = 152
Hi-hat cue
w/bar
Interlude
Gtr. 2
N.C.
1.
P.M.
Fig. 1
Gtr. 1 tacet
2.
Gtr. 1
E5
G5
A5
D5
Gtr. 2 plays Fig. 1

Gtrs. 1+2
(composite part)

Verse

G5 A5 E5 G5 D5 G5 N.C. D5 A/C♯ G5 F♯5 C♯5

per - son - al snake oil, it's just some-thing I do.
here on the dark side, hey, on with the show.

Gtr. 2

Gtr. 1

A/C♯ C♯6 E5

- 'ry turn, your mon - ey's left to burn.

Gtrs. 1+2

P.M. P.M. P.M.

D5 A/C# G5 F#5 E5 G5 A5 G5 A5 E5

is - n't my style. Well, you on - ly get one chance,

Gtr. 2

P.M. P.M.

Gtr. 1

P.M. P.M. P.H.

G5 D5 G5 G5 A5 E5 G5 A5

and it's too good to miss. If I

P.M. P.H. P.M.

P.M. P.M.

G5 A5 E5 G5 D5 G5 N.C. D5 A/C♯ G5 F♯5 C♯5

did - n't lie to you, then I would-n't ex - ist.

P.M. P.M.

P.M. P.H.

B♭5 C5 G5

— Take a tick - et for__ the ride.______________

w/bar

w/bar

B♭5 F5 C5 B♭/D E♭5

El Do - ra - do, streets of gold,__ see my ship__ is ov - er - sold.__

B♭5 C5

— You've got one— last chance to try.—

P.M.

P.M.

Interlude

(A) N.C. G5*

Gtr. 3 (elec.)

f w/dist.

w/bar

Gtrs. 1+2

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Fig. 3

(A)
G5*
N.C.
P.M.
Gtr. 2
(E)
Gtr. 3 tacet
Gtr. 1

Guitar Solo

(A)
G5*
Gtr. 4 (elec.)
w/dist.
Gtrs. 1+2 play Fig. 3
P.M.
full
(A)
1/2
8va
Gtr. 5 (elec.)
(E)
D5
Gtr. 4 tacet
Gtrs. 1+2

(E)

8va

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

D5 B5 A5* B5 C5

Gtrs. 1+2

(8)

Gtr. 5 tacet

Gtr. 6 (elec.)

f w/dist.

full full full full full

cont. in slashes

P.M.

let ring

A5* B5 C5 B5 A5* B5 F♯5 A5*
3
B5 A5* B5 C5
full 1/2 full full
A5* B5 C5 B5 A5* B5 F♯5 A5*
3 3 3
full full full full full
E5
w/bar
Gtr. 6 tacet

Interlude
Gtr. 1
Gtr. 2
P.M.
Gtr. 1
P.M.
G5 A5 E5 G5 D5 G5 G5 A5 E5
P.M.
Gtr. 2 plays Fig. 1
D.S. al Coda
G5 A5 E5 G5 D5 G5 N.C. D5 A/C♯ G5 F♯5 E5
Gtrs. 1+2
P.M.
P.M.

Coda
A/C♯
C♯6
G5
think on as my life - boat sails a - way.
P.M.
P.M.
P.M.
Gtrs. 1+2
Chorus
B♭5
F5
C5
B♭/D E♭5
B♭5
El Do-ra - do, come and play, El Do-ra - do, step this way. Take a tick -
C5
B♭5
F5
- et for the ride. El Do-ra - do, streets of gold.

C5
B♭/D
E♭5
B♭5
C5
See my ship is ov - er - sold,
you've got one last chance to try.

1.
2.
G5
B♭5
Csus2
E5
El Do-ra-
P.M.
let ring

Outro
G5
A5
N.C.
G5 A5 E5
G5
D5 G5
N.C.
G5 A5 E5
P.M.
P.M.
P.M.

G5
A5 N.C.
G5 A5 E5
G5
D5 G5 N.C.
D5 A/C♯
G5 F♯5
E5
P.M.
P.M.
P.M.

Free time
Gtr. 1
p
Gtr. 2
w/bar
- 1/2
f
E7
E5

MOTHER OF MERCY

Words & Music by Steve Harris & Adrian Smith

To match recording, tune all strings down one tone

1.
2.
G6/E
D6/9/E
Verse
Gtr. 2 plays Fig. 1
Gtr. 1 tacet
E5
Asus2/E
1. Sit - ting, wait - ing in the fall - ing rain, get - ting rea - dy to be - gin a - gain.
Wound-ed ly - ing cry - ing, bo - dies mov - ing, dy - ing. All a - round there is the smell of death and fire.
Hear the planes are com - ing, hear the sol - diers run - ning, kill - ing on a scale to com - pre - hend.
Pre-Chorus
Cmaj7
Asus2
Bsus4
Gtr. 2
Why are we here, in this place, here to kill?
G5
A5
Please God, for - give us for what we have done.

Verse

Interlude

E5 D5 E5 G5* A5* E5 D5 E5 G5* D5

Gtr. 6 (elec.)

8va

f let ring let ring let ring let ring let ring let ring let ring

w/dist. + chorus

Gtrs. 3+4 plays Fig. 2

Gtr. 5 (elec.)

f let ring let ring let ring let ring let ring let ring let ring

w/dist.+chorus

Verse
E5
D5 E5
G5*
A5*
3. I sit, wait - ing for my dark - est hour to come.
4. Riv - ers flow with blood, there's no - where left to hide.
(8)
(19)
(16)
Gtrs. 3+4
P.M.
Fig. 3
E5
D5 E5
G5*
D5
I can - not think a - bout the things that I have done.
It's hard to com - pre - hend there's an - y - one left a - live.
Gtr. 6
Gtr. 5
P.M.

E5 D5 E5 G5* A5* E5 D5 E5 G5* D5

It should-n't take a fool_ to see that I ___ be-lieve,_ ac-cept the con-se-quence, re-pent for what I've done. You
Sick of all_ the kill-ing and the reek of death, will God tell_ me what re-li-gion is_ to man?

8va

Gtrs. 3+4 play Fig. 3

T A B 14 16 14 17 19 15 17 15 17 19

T A B 7 9 7 10 12 12 14 12 14 16

Pre-Chorus

C5 A5 B5 C5 A5 B5

tell me what is cer-tain but I'll tell you what is true,_ you tell me what is ho-nest-y,_ when
I don't hold with bad re-li-gion, un-der-stand what's un-der-neath it. Now I come to think of it_ I

(8)

Gtrs. 5+6 tacet

T A B (19)

T A B (16)

Gtrs. 3+4

T A B 5 3 2 0 2 0 2 0 4 2 4 2 4 4 2 5 3 2 0 2 0 2 0 4 2

C5 A5 B5 G5 A5
all a-round is death and cru-el-ty. The mak-ing of a man is fire, not giv-ing in to our de-sires.
just don't hold at all, you know it. You say you are a ho-ly man but what is it you do? From
P.M.
B5
With-in the truth that lies with-in the on-ly thing.
where I stand there's no-thing but a hol-low man I see.
Chorus
E5 G5* F♯5 F5
Mo-ther of mer-cy, an-gel of death de-sire.
P.M.
Fig. 4
E5 G5* F♯5 F5 E5 G5*
Mo-ther of mer-cy, tak-ing my last breath of fire. Mo-ther of mer-cy,
P.M.

G5 B5*

I'll die a lone - ly death of that I'm cer - tain of.

Gtr. 7 (elec.)

mf w/dist.+chorus

full

cont. sim.

Gtrs. 3+4

P.M.

A5*
B5*
P.M.
P.H.
1/2
1/4
C♯5
D5*
G5**
full

Interlude
E5
D5
E5
G5*
A5*
Gtr. 6
Gtrs. 3+4 play Fig. 2
let ring
Gtr. 7 tacet
Gtr. 5
G5
D5
8va
Gtrs. 5+6 tacet
Gtrs. 3+4
P.M.

E5
D5 E5
G5
D5
D.S. al Coda
P.M.
T
A
B
9
7
0
9
7
5
7
12
10

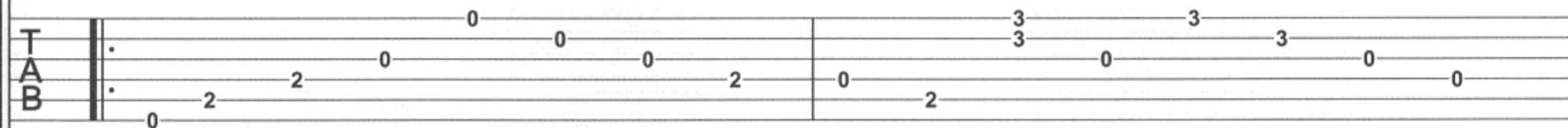
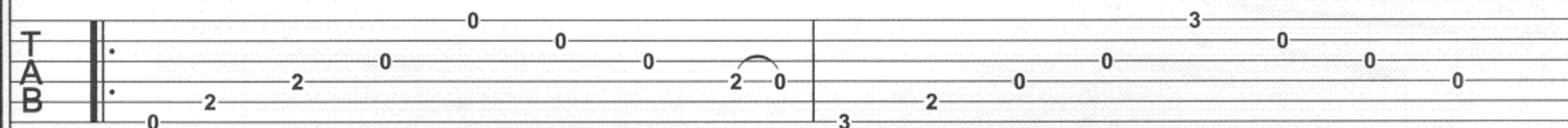
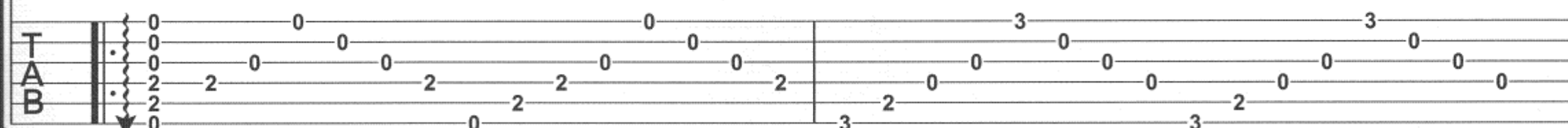
Coda
F#5
F5
E5
G5
my last breath.
Moth - er of mer - cy,
an - gel of death de - sire.
P.M.
Gtrs. 3+4 play Fig. 4
T
A
B
11
9
10
8
5
7

E5
G5
F#5
F5
Moth - er of mer - cy, tak - ing my last breath of fire.

E5
G5
F#5
F5
Mo - ther of mer - cy,
an - gel of pain.
Gtr. 1
mp w/dist.
full
T
A
B
5
7
8
10
9
6
8

E5
G5
F#5
F5
Mo - ther of mer - cy, draw - ing my last breath.

Interlude
E5 G5 F#5 F5 E5 G5 F#5 F5
(Gtr. 1)
f
full
Gtr. 8 (elec.)
mf w/dist.
Fig. 5
1/2
Gtr. 8 plays Fig. 5
Outro
Gtrs. 1+8 tacet
I'm just a lone - ly sol - dier, fight - ing in a blood - y, hope - less war. Don't know what I'm fight - ing,
who it is or what I'm fight - ing for. Thought it was for mon - ey, made my for - tune, now I'm not so
sure. Seem to just have lost my way.
D5 E5
Gtrs. 3+4

Verse
Em
G
1. When I stand be - fore you, shin - ing in the ear - ly morn - ing
2. Curv - ing on the edge of day - light, 'til it slips in - to the void.
Gtr. 5 (elec.)
Fig. 2
Gtr. 5 w/clean tone + chorus
let ring throughout
mf
(1°) Gtrs. 1+2 tacet
(2°) Gtrs. 1+2+6 tacet
Gtr. 4 (elec.)
Fig. 1
mf
w/clean tone w/chorus
let ring throughout
*Gtr. 3 (acous.)
mf let ring throughout
* Doubled throughout with elec. w/clean tone

Am
C
sun. When I feel the en - gines roar and I think of what we've
Wait - ed in the long night, dream - ing, 'til the sun is born a - gain.
Em
G
done. Oh, the bit - ter - sweet re - flec - tion, as we kiss the earth good - bye.
Stretch the fing - ers of my hand, cov - er coun - tries with my
Fig. 3

Am
C
— As the waves— and ech - oes of— the towns be - come the ghosts— of
span. Just a lone - ly sat - el - lite, a speck of dust in cos - mic
Pre-Chorus
D5
C5
E5
time. Ov - er bor - ders that di - vide— the earth - bound tribes. No
sand. Ov - er bor - ders that di - vide— the earth - bound tribes.
Gtrs. 1+2
P.M.
Fig. 4
Gtrs. 3+4+5 tacet
Gtrs. 1+2 play Fig. 4
creed and no re - li - gion, just a hun - dred wing - ed souls.—
Flown the dark— At - lan - tic, ov - er mar - in - ers storm - y graves.—
We will
ride— this thun - der - bird,— sil - ver sha - dows on the earth.— A

1.
D5*
Cadd9
2.
D5*
Cadd9
stay.
stay.
Interlude
Gtr. 2
(Em)
(D)
(C)
(Bm)
(Am)
(G)
(F)
mf
P.M.
w/dist.
Gtr. 6 tacet
Gtr. 1
mf
P.M.
w/dist.
1.
(G)
(Am)
(Bm)
2.
(G)
(Am)
(Bm)
(Bsus4)
(B)
Gtr. 8 (elec.)
mf
w/dist.+chorus
P.M.

Guitar Solo

Em
G
Gtrs. 1+2 tacet
Gtr. 3 plays Fig. 3
Gtr. 4 plays Fig. 1
Gtr. 5 plays Fig. 2
full
Am
C
let ring
Em
G
Am
C
8va
1/4
1/2
Gtr. 9 (elec.)
f w/dist.

D5 C5 G/B A5 G5 F♯5 E5*

P.M. P.M. P.M.

Gtrs. 1+2

P.M. P.M. P.M.

Chorus
C5 D5 E5* G Cadd9 E5*
To Al - bi-on's land. Com - ing home, when I see the run - way lights in the
Gtr. 6
Gtr. 9 tacet
P.M.
P.M.
C5 E5* D5* Cadd9 E5* G
mist - y dawn, the night is fad - ing fast. Com - ing home, far a - way, as the
let ring

D5* Cadd9 E5* G Cadd9 E5*

— Com - ing home, far a - way, as the va - pour trails_ a - light._ Where I've

let ring

C5 E5* D5* Cadd9

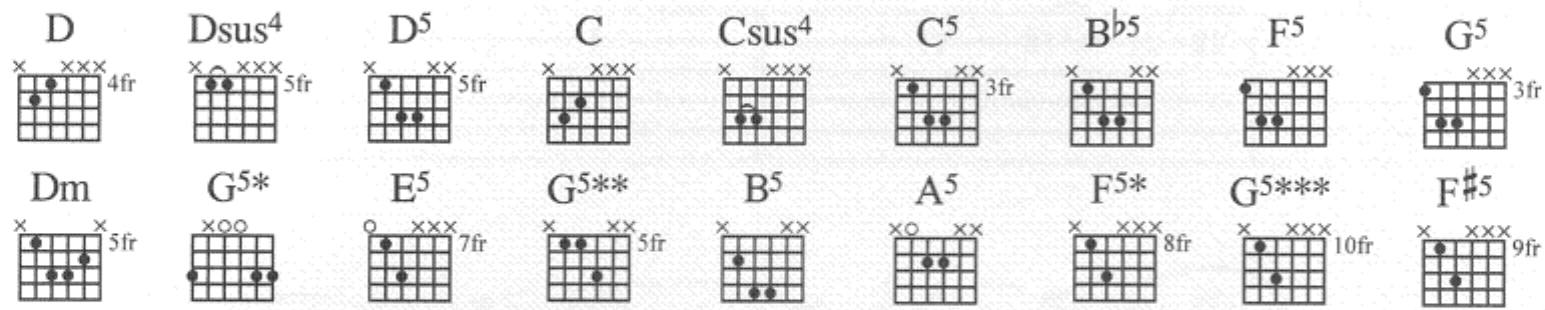
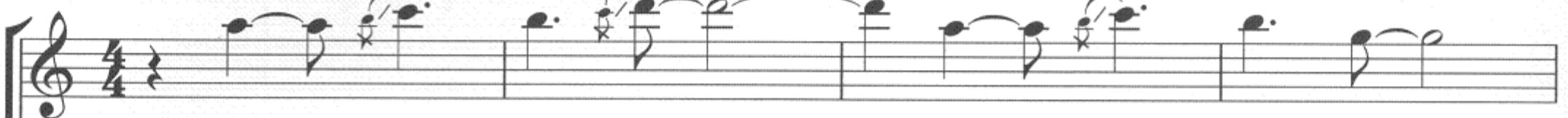
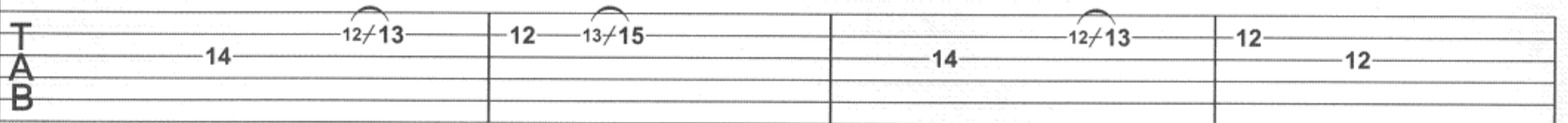
been_ to - night,_ you know I will_ not stay.___

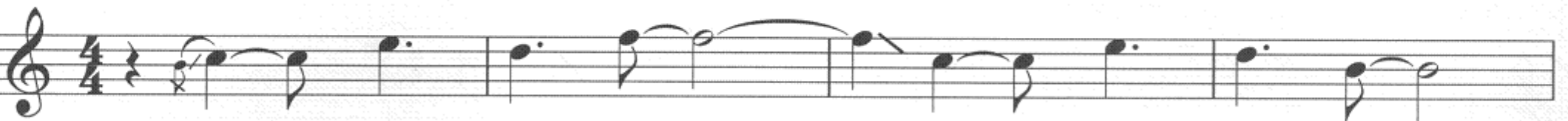
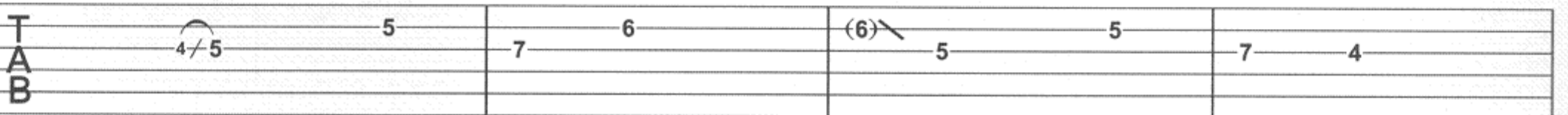
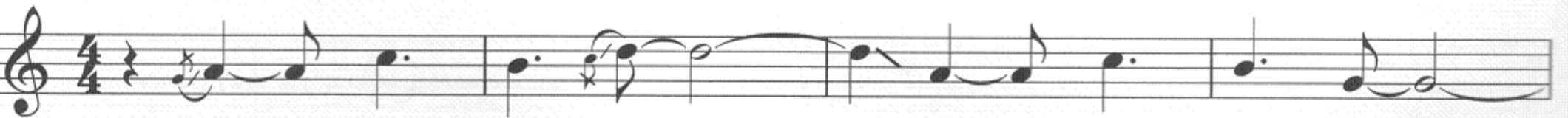
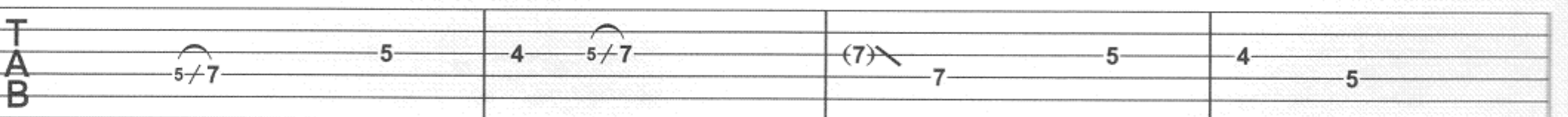
Outro
(Em)
(D)
(C)
(Bm)
(Am)
(1° only)
Gtr. 2
mf w/dist.
Gtr. 6 tacet
P.M.
Gtr. 1
(G)
(F)
1.
(G)
(Am)
(Bm)
2.
rit.
(G)
(Am)

The Alchemist

Words & Music by Bruce Dickinson, Janick Gers & Steve Harris

Intro ♩ = 250

(A5)*

Gr. 1 (elec.)

mf w/dist.

Gtr. 2 (elec.)

mf w/dist.

Gtr. 3 (elec.)

mf w/dist.

*Chord symbols reflect overall harmony

(E5)
(D5)
(C5)
(B5)
(A5)

(E5) (D5) (C5) (B5)
Verse
(D) D Dsus4 D5 Dsus4 D
1. Strang - er than the com - et as it streaks a - cross the sky,
2. Gath - er round the aim - less and the feck - less and the lame,
Gtrs. 1+2
P.M.
Fig. 1
Gtr. 3 tacet
(C) C Csus4 C5 Csus4 C
strang - er than the truth I know be - fore my o - pen eyes.
hear the mas - ter sum - mon up the spi - rits by their names. I

Gtrs. 1+2 play Fig. 1
(D)
D Dsus4 D5 Dsus4 D
I have dealt in mys - ter - ies and trick - er - y of light to en - ter - tain,
curse you, Ed - ward Kel - ly, your be - tray - al for e - ter - ni - ty is
(C)
C Csus4 C5 Csus4 C
looked in - to the a - byss, called it by its name.
damned. Know you speak with de - mons you can - not com-mand.
(G)
Bb5 C5 Bb5 F5
I have plun - dered time it - self, put the world in - side it,
Ev - en as I looked in - to the glass, then I was blind - ed.
P.M.
(G)
Bb5 C5 Bb5 F5
and the mys - ter - ies, day and night di - vide it.
Burn - ing by the Mort - lake shore, my house, my books in - side it.
P.M.
(A)
C5 D5 C5 G5
A plague of won - ders, on your knees be - side me,
You have ta - ken up my wife and lain be - side her,
P.M.

(A)
C5 D5 C5 G5
know the se - crets, you shall not de - ride us.
now the black rain on my house, the tim - bers burn - ing.
P.M.
Pre-Chorus
Dm B♭5 C5 G5* B♭5 C5
My dreams of em - pire for my fro - zen queen will come to
Dm D5 B♭5 C5 G5*
pass. Know me, the Ma - gus, I am Doc - tor
B♭5 F5 Dm
Dee, and this is / was my house.

E5
G5**
D5
C5
B5
A5
I am the mas - ter of the tides,
I was the keep - er of the books,
I shame the mir - ror in my
I had the know-ledge of the scrolls.
sight.
What ran - dom mu - sic of the
But now through ig - nor - ance and fear,
spheres, a - cross the years.
I cast a sha - dow through the years.

Guitar Solo
Gtr. 4 (elec.)

A5 C5 G5 D5 C5 B5

f w/dist.

full full

Gtrs. 1+2

P.M. P.M. P.M. P.M. P.M.

Fig. 2

D5 F5* C5 G5*** F5* E5

full

Gtrs. 1+2

P.M. P.M. P.M.

Fig. 3

D5 F5* C5

full

P.M. P.M.

Interlude

E5 G5*** D5 A5* G5*** F#5

Gtr. 3

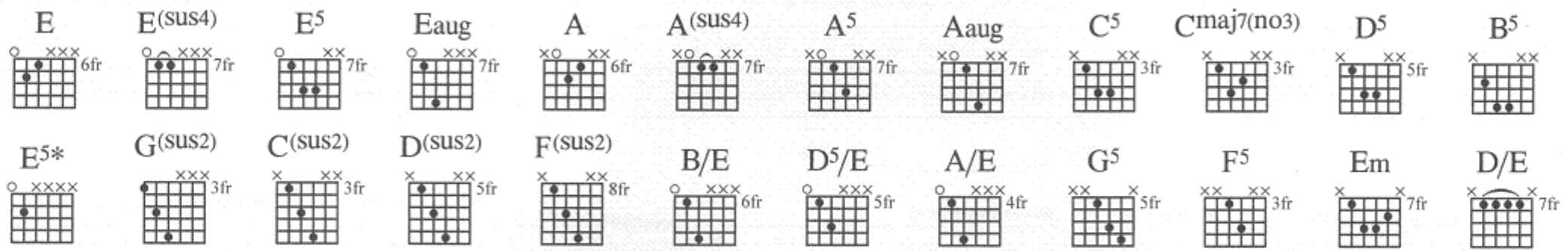
Gtr. 2

Gtr. 1

E5
G5***
D5
1.
2.
D.S. al Coda
Coda
C5
E5
D5
G5
C5
E5
D5
Gtr. 3
Know this, I will re - turn to this land, re - build where the
Gtr. 4
mf w/dist.
Gtr. 2
Gtr. 1

C5 E5 D5 G5 C5 E5
cont. in stave
ru - ins did stand. Re - store the know - ledge me - mo - ry, strange al - chem -
Outro
E5
- y.
Gtrs. 1+2
Gtr. 4 tacet
Gtr. 3
P.M.

ISLE OF AVALON

Words & Music by Steve Harris & Adrian Smith

E
E(sus4)
E5
E
E(sus4)
Eaug
E(sus4)

E5 E
E(sus4) Eaug

Verse
E E(sus4) E5 E E(sus4) Eaug E(sus4) E5 E
1. I can hear them float - ing on the wind. Im - mor - tal souls,
Gtr. 1 plays Fig. 1

Interlude

E E(sus4) E5 E E(sus4) Eaug E(sus4) E5 E

Gtr. 3 (elec.)

mf w/clean tone + chorus

E(sus4) Eaug
E
E(sus4) E5
E
E(sus4) Eaug
E(sus4)
E5 E
E(sus4) Eaug
A
A(sus4)
A5
A
A(sus4)
Aaug
A(sus4)
Gtr. 1
Fig. 2

A5 A A(sus4) Aaug A A(sus4) A5

A A(sus4) Aaug A(sus4) A5 A

E5 E E(sus4) Eaug

ris - ing slow - ly to the call of Av - a - lon. The

E E(sus4) E5 E E(sus4) Eaug E(sus4)

caul - dron of the head of Ann - wyn laced with en - vy,

E^5 E E(sus4) Eaug

dark a - round its edge with pearl and des - ti - ny.

A A(sus4) A^5 A A(sus4) Aaug A(sus4)

All my days I've wait - ed for the sign, the one that

Fig. 4
Gtr. 1 plays Fig. 2

E5 E
E(sus4) Eaug
heart is beat - ing loud - er, close to A - va - lon.
Pre-Chorus
C5 Cmaj7(no3)
I can hear you, can you hear me?
Mo - ther Earth, I can feel you.
*Gtrs. 1+2
f Gtr. 3 tacet
* Composite part
C5 D5 B5
I can feel you, can't you feel me?
My re - birth, now com - plet - ed.
P.M.

Chorus
E5* G(sus2) C(sus2) D(sus2)
Fer-ti-li-ty Mo - ther God-dess, ce - le-bra - tion, sow the seeds of the born.
P.M. P.M. P.M.
P.M.
E5* G(sus2) C(sus2) F(sus2)
The {fruit / fruits} of her bo - dy la - den, through the corn doll, you will pray for them all.
P.M. P.M. P.M. P.M. P.M. P.M.
E5* G(sus2) C(sus2) D(sus2)
The im-age of Mo - ther God - dess, ly-ing dor - mant,
P.M. P.M. P.M.
E5* G(sus2)
in the eyes of the dead. The sheaf of the corn is bro - ken,
P.M. P.M. P.M. P.M.

To Coda
C(sus2)
F(sus2)
D5
end the har - vest, throw the dead on the pyre.
P.M.
Bridge
E5
B/E
D5/E
A/E
I hear her cry - ing the tears of an an - gel, the
voi - ces I hear in my head.
Bless - ed the fruits are the corn of the earth, Mo - ther

Interlude
C5
D5
E5
D5
C5
Earth, ho - ly blood of the dead.
1-3.
E5
D5
C5
P.M.
Fig. 5
P.M.
4.
Guitar Solo
A5
G5
F5
Gtr. 4
(elec.)
mf w/dist.
8va
A5
G5
F5
full
full
P.M.
Fig. 6
P.M.
Gtrs. 1+2 play Fig. 6
E5
D5
C5
Gtrs. 1+2 play Fig. 5
full
full

E5
D5
C5
1/2
full
P.M.
-1
8va
3
Gtr. 4 tacet
Gtrs. 1+2
Interlude
Fig. 7

Guitar Solo
Gtr. 5 (elec.)
mf
Gtr. 5 w/dist. + chorus
Gtrs. 1+2 play Fig. 7
w/bar
Em
Gtr. 3
D/E
P.M.
1/4
Rhy. cont. sim.
full
P.H.

D/E
Em
D/E
P.M.
w/pitch shift
set +7 semitones

Em
8va
w/echo
cancel pitch shift
D/E
Em
cancel echo

D/E
Em
D/E

Em
D/E

Gtrs. 1+2
N.C.
Gtrs. 3+5 tacet

Pre-Chorus
C5
Cmaj7(no3)
C5
Cmaj7(no3)
Mo - ther Earth,
I can hear you.
C5
D5
B5
Sa - cri - fice,
now u - nit - ed.
Interlude
E E(sus4) E5
E E(sus4) Eaug
E(sus4) E5 E
Gtr. 1 plays Fig. 1
Gtr. 3 plays Fig. 3
E(sus4) Eaug
E E(sus4) E5
E E(sus4) Eaug
E(sus4) E5 E
E(sus4) Eaug

Verse
E E(sus4) E5 E E(sus4) Eaug E(sus4) E5 E
3. Ris - ing lev - els of the ti - dal lakes, pro - tect them, keep - ers of
the god - dess in the un - der - world.
E(sus4) Eaug
A A(sus4) A5
Hold - ing pow - ers of the
Gtr. 1 plays Fig. 2
Gtr. 3 plays Fig. 4
A A(sus4) Aaug A(sus4) A5 A A(sus4) Aaug
mys - tics deep in - side them, nine - teen maid - ens, guar - dians of the oth - er world.
E E(sus4) E5 E E(sus4) Eaug E(sus4)
Mor - tal con - flict born of Cel - tic le - gend that, a -
Gtr. 1 plays Fig. 1
Gtr. 3 plays Fig. 3

Coda

E5 G5 C5 D5 E5

Gtrs. 5+6 (elec.)

Gtr. 6

Gtrs. 5+6

Gtr. 5

P.M. P.M. P.H. P.M. P.M.

Gtrs. 1+2

E5* G(sus2) C(sus2) D(sus2)

The gate - way to A - va - lon, the is - land where the

Gtr. 5

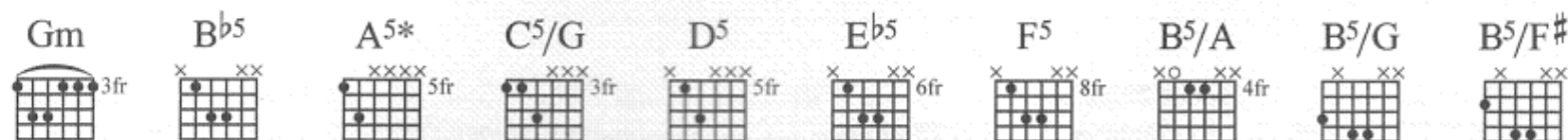
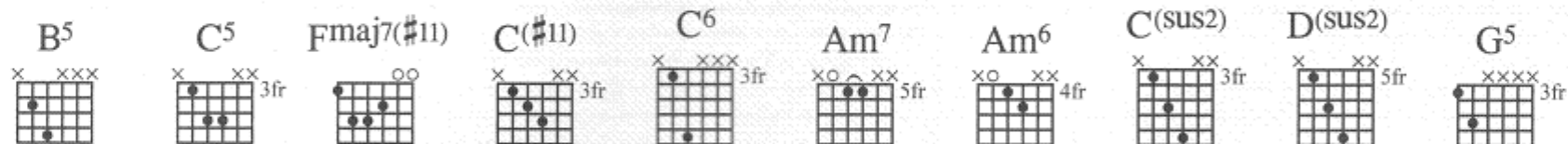
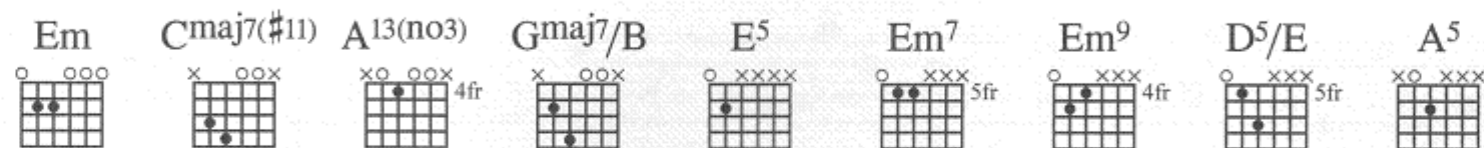
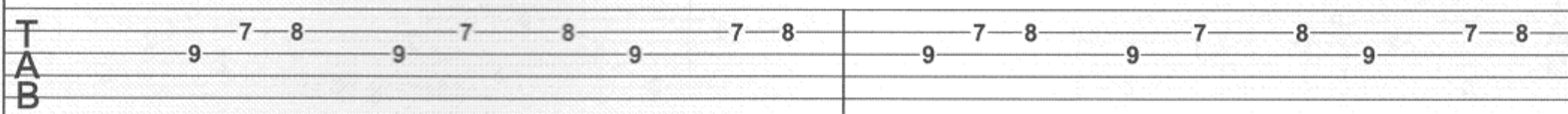
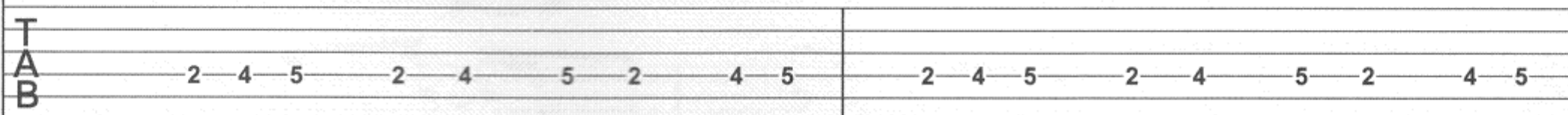
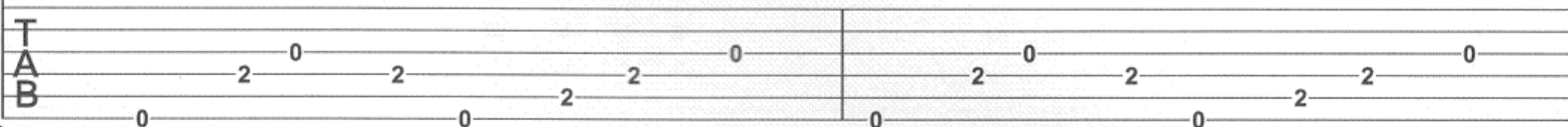
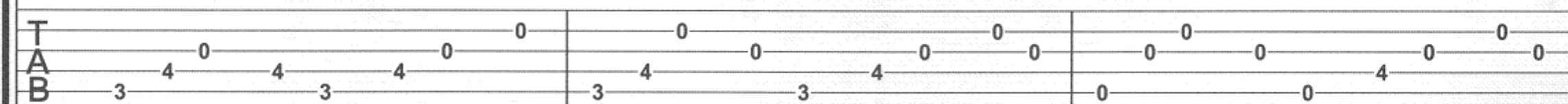
P.M. P.M. P.H. P.M.

P.M. P.M. P.M.

E5*
G(sus2)
souls of dead are re - born.
Brought here to die and be trans -
P.M.
P.M.
P.H.
P.M.
P.M.
P.M.
P.M.
C(sus2)
D(sus2)
- ferred in - to the earth and then for re - birth.
P.M.
w/bar
P.M.
Bridge
E5
B/E
D5/E
A/E
I hear her cry - ing the tears of an an - gel, the
wat - er in riv - ers and rhynes ris - es quick - ly are
P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.
Gtr. 5 tacet

E5 B/E D5/E
voi - ces I hear in my head.
flow - ing and flood - ing the land. The
P.M.
E5 B/E D5/E A/E
Bless - ed the fruits are the corn of the earth, Mo - ther
sea shall re - turn once a - gain, just to hide them. Lost
1.
C5 D5 E5
Earth, ho - ly blood of the dead. The
2. Free time
C5 D5 E5
souls on the Isle of the dead.

STARBLIND

Words & Music by Bruce Dickinson, Steve Harris & Adrian Smith

Gmaj7/B

Verse
Em
1. Take my eyes, the things I've seen in this world com-ing to an

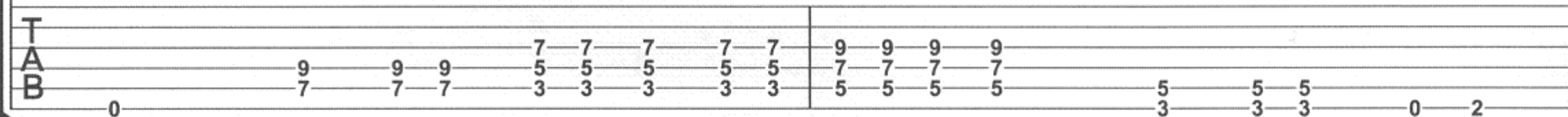
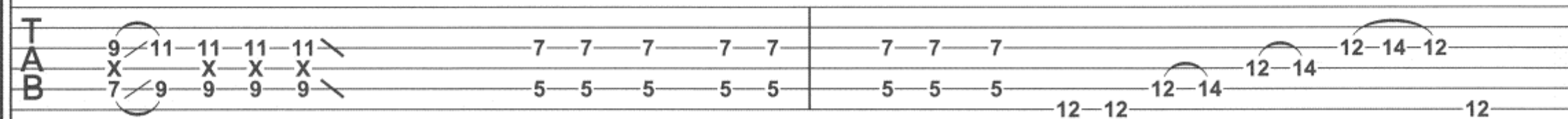
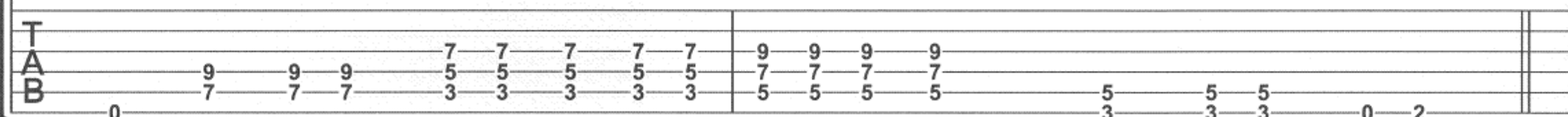
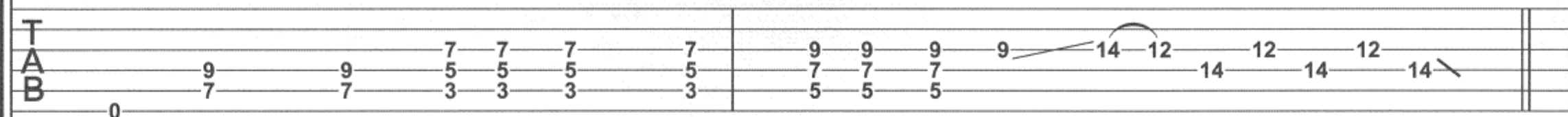
Cmaj7(♯11)
end. My re - flec - tion fades, I'm wear - y of these earth - ly bones and

A13(no3)
skin. You may pass through me and leave no trace, I have no mor - tal

Gmaj7/B
rit.
face. So - lar winds are whis - per - ing, you may hear me call.
clean tone
P.M.
P.M.
Interlude
♩ = 164 (♩ = 𝅗𝅥)
E5 Em7 Em9 Em7 Em9 D5/E E5 Em7 Em9
Gtr. 4 (elec.)
P.M.
Gtr. 4 w/dist.
Gtrs. 1+2+3 tacet
P.M.
P.M.
Em7 Em9 D5/E E5 Em7 Em9 Em7 Em9 E5
Gtrs. 4+5 (elec.)
P.M.
w/dist.
A5 B5 C5 Fmaj7(♯11)

Verse
E5 Em7 Em9 Em7 Em9 D5/E E5 Em7 Em9 Em7 Em9 D5/E
2. We can shed our skins and swim in - to the dark - ened void be - yond.
3. Let the el - ders to their par - ley, meant to sa - tis - fy our lust.
P.M.
Fig. 3
C5 C(♯11) C5 C(♯11) C6 C5 C(♯11) C5
We will dance a - mong the world that or - bits
Leav - ing Da - ma - cles still hang - ing ov - er
C(♯11) C6 A5 Am7 Am6 Am7 Am6 A5
stars that aren't our sun. All the ox - y - gen that
all their pro - mised trust. Walk a - way from free - doms
Am7 Am6 Am7 Am6 A5 C5 C(♯11) C5
trapped us in a car - bon spi - der's web. So - lar winds
of - fered by the jail - ors in their cage. Step in - to

C(♯11) C6 C5 C(♯11) C5 C(♯11) C6
— are — whis - per - ing, you may hear — the si - rens of the dead.
— the light, — star - trip - ping ov - er mor - tals in their rage.
P.M.
P.M.
P.M.
Fig. 3 ends
Pre-Chorus
Gtrs. 4+5 play Fig. 3
E5 Em7 Em9 Em7 Em9 D5/E E5 Em7 Em9 Em7 Em9 D5/E
Star - blind — with — sun, — the — stars — are —
C5 C(♯11) C5 C(♯11) C6 C5 C(♯11) C5 C(♯11) C6
one. We — are — the light that brings the end — of night.
Gtr. 6 (elec.)
mf w/dist.
A5 Am7 Am6 Am7 Am6 A5 Am7 Am6 Am7 Am6 A5
Star - blind — with — sun, — the — stars — are —
P.M.
P.M.
P.M.
Gtr. 7 (elec.)
mf w/dist.

C5 C(#11) C5 C(#11) C6 C5 C(#11) C5 C(#11) C6
one. We___ are___ with the God - dess of___ the sun to - night._
Chorus
♩ = 82 (𝅗𝅥 = ♩)
E5 C(sus2) D(sus2) G5
___ The preach - er los - es face with Christ, re - li - gion's___ cruel de - vice___ is
Gtr. 6 tacet
cont. sim.
Gtr. 8 (elec.)
mf w/dist.
cont. sim.
Gtrs. 4+5

Gm
B♭5
C5
B♭5
A5*
You are free to choose a life to live, or one that's left to lose.
Guitar Solo
♩ = 164 (♩ = 𝅗𝅥)
E5 Em7 Em9 Em7 Em9 D5/E E5 Em7 Em9 Em7 Em9 D5/E
Gtr. 9 (elec.)
Gtrs. 5+8 tacet
Gtrs. 4+5 play Fig. 3
f w/dist. + chorus
P.M.
C5 C(♯11) C5 C(♯11) C6 C5 C(♯11) C5 C(♯11) C6
P.H.
P.M.
P.M.
A5 Am7 Am6 Am7 Am6 A5 Am7 Am6 Am7 Am6 A5
P.H.

C5 C(♯11) C5 C(♯11) C6 C5 C(♯11) C5 C(♯11) C6
Gtrs. 4+5 play Fig. 3
Gtr. 9 tacet
Verse
E5 Em7 Em9 Em7 Em9 D5/E E5 Em7 Em9 Em7 Em9 D5/E
4. Vir-gins in the teeth of God are meat and drink to feed the damned.
C5 C(♯11) C5 C(♯11) C6 C5 C(♯11) C5 C(♯11) C6
You may pass through me and I will feel the life that you feel less.
Gtr. 9
A5 Am7 Am6 Am7 Am6 A5 Am7 Am6 Am7 Am6 A5
Step in-to my light, star - trip-ping, we will rage a-gainst the night.
C5 C(♯11) C5 C(♯11) C6 C5 C(♯11) C5 C(♯11) C6
Walk a - way from com-fort of-fered by your ci-ti - zens of death.
P.M.

Pre-Chorus
E5 Em7 Em9 Em7 Em9 D5/E E5 Em7 Em9 Em7 Em9 D5/E
Star - blind with sun, the stars are
P.M. P.M.
C5 C(#11) C5 C(#11) C6 C5 C(#11) C5 C(#11) C6
one. We are the light that brings the end of night.
P.M. P.M.
A5 Am7 Am6 Am7 Am6 A5 Am7 Am6 Am7 Am6 A5
Star - blind with sun, the stars are
P.M.
C5 C(#11) C5 C(#11) C6 C5 C(#11) C5 C(#11) C6
one. We are one with the God-dess of the sun to - night.

Gm
B♭5
C5
B♭5
A5*
What-ev - er God you know, he knows you bet - ter than you be - lieve.
Gm
B♭5
C5
B♭5
A5*
rit.
E5
In your once and fu-ture grave, you'll fall end - less - ly de - ceived.
Gtr. 4
♩ = 164 (♩ = 𝅗𝅥)
Interlude
(E)
P.M.
Gtr. 8 tacet
P.M.
let ring
Gtr. 5 tacet

Gtr. 8
P.M.
let ring
Guitar Solo
E5
C5/G
D5
Fig. 4
Gtr. 5
Fig. 5
Gtr. 4 plays Fig. 4
Gtr. 5 plays Fig. 5

C5/G
D5
E5
C5/G
D5
E5
C5/G
D5
P.M.
P.H.
E5
P.M.
C5/G
D5
C5
G5
D5
Gtr. 8 tacet
C5
G5
D5
Gtr. 7
rake
w/dist.
full
1/2
Gtrs. 4+5

8va
E♭
B♭5
F5
full
P.M.
w/bar
C5
G5
D5

(8)
E♭
B♭5
F5
3
P.M.
P.M.
cont. in slashes
Interlude
D5
C5
B♭5
Gtrs. 4+5
Gtrs. 6+7
P.M.
C5
D5
C5
B♭5
C(sus2)
T
A
B

♩= 164 (♩= 𝅗𝅥)

Gtrs. 4+5 play Fig. 3
Gtr. 8 plays *ad lib.* fills

C5 C(♯11) C5 C(♯11) C6 C5 C(♯11) C5 C(♯11) C6

one. We are one with the God-dess of the sun to - night.

Gtr. 8

T
A
B

Gm B♭5 C5 B♭5 A5*

— What-ev - er God— you know,— he knows you bet - ter than you be - lieve.—

Gm B♭5 C5 B♭5 A5*

— In your once and fu - ture grave,— you'll fall end - less - ly de -

THE TALISMAN

Words & Music by Janick Gers & Steve Harris

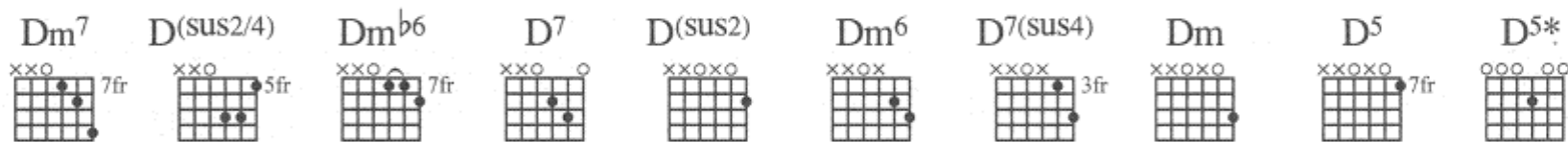
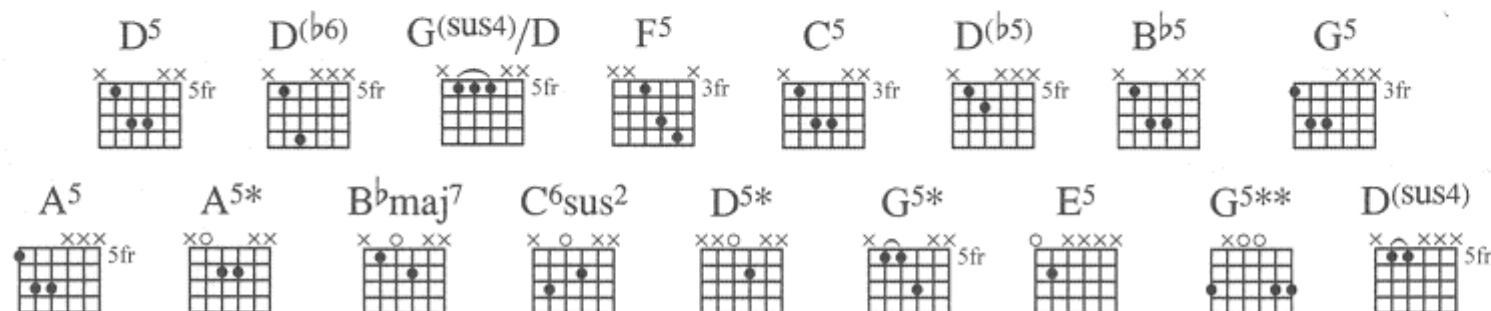
Gtrs 1+2:

Gtrs. 1+2	
6 = D	3 = G
5 = A	2 = A
4 = D	1 = D

Dm7 D(sus2/4) Dm♭6 D7 D(sus2) Dm6 D7(sus4) Dm D5 D5*

Gtrs 3-7:

D5 D(♭6) G(sus4)/D F5 C5 D(♭5) B♭5 G5

A5 A5* B♭maj7 C6sus2 D5* G5* E5 G5** D(sus4)

Intro

♩ = 57

Dm7 | 1. D(sus2/4) | 2. D(sus2/4)

1. When I

Gtr. 1 (acous.)

mf Fig. 1 let ring throughout

Gtr. 2 (acous.)

Harm.

mf Harm. Fig. 2

Verse

Gtr. 1 plays Fig. 1
Gtr. 2 plays Fig. 2

Dm7 D(sus2/4)

stand and look a - bout the port and con - tem - plate my life, will I

Dm7 D(sus2/4) Dm7

ev - er see my coun - try - men a - gain? As the Cap - tain calls us on the deck, I

♩. = 37

D(sus2) Dm6 D7(sus4) Dm D5 D7(sus4) Dm6 D7(sus4)

Flee-ing our na-tion, our prob-lems we leave be-hind. Ships by the ten-fold sail out on the tide. We are

Fig. 3
let ring throughout

Gtr. 2

Fig. 4
let ring throughout

Gtr. 1 plays Fig. 3
Gtr. 2 plays Fig. 4

rit.

D(sus2) Dm6 D7(sus4) Dm D5 D7(sus4) D5*

off now to seek all our for - tunes to the land of our dreams.

Gtr. 1

Gtr. 2

Interlude

♩ = 150

*Gtrs. 3+4 (elec.)

* Composite part

Verse
D5 D(♭6) G(sus4)/D F5
2. Rid - ing the waves and the storm is up -
(3.) we ride the rough seas, as we soak from the
4. Four leagues and ten and we hit storms a -
P.M.
C5 D5 D(♭6)
- on us. The winds lash the sails but the
o - cean waves. I just hope for all our lives, and
- gain. We just can't get a - way from the
G(sus4)/D D5* D(♭5) D5
ropes keep them tight. Off in the
pray that I sur - vive. Four ships are
eye of the storm. The birds out - soar the
D(♭6) G(sus4)/D F5 C5
dis - tance, a dark cloud ap - proach - ing,
lost in the storm - y con - di - tions, the
rag - ing storm, but we can - not es - cape it. A -

D5 D(♭6) G(sus4)/D D5 C5
none could i - ma - gine what there was to come. No, there's
spi-rits of the sunk - en crews, their phan - toms fol - low us. Spir - its
-ban - doned earth that we now crave is man - y leagues from safe. Hold - ing
P.M.
Gtr. 3 cont. in slashes
Pre-Chorus
D5 B♭5 F5 C5 D5
Gtr. 3
no one go - ing back, no, there's not a sec - ond chance. As we
sails, they drive us on, through the all con - sum - ing waves. Cold mor -
on for our dear lives, and we're pray-ing once a - gain. Rot-ten luck
Gtr. 5 (elec.)
mf w/dist.
Gtr. 4
f w/dist.
B♭5 F5 C5
strap on - to the side we pray to God that we won't die. 3. As
-tal - i - ty, no wea - pon, a-gainst these ev - er rag - ing seas.
or just jon - ahed, the ta - lis - man is in my hand.

Interlude
Gtrs. 3+5
D5
B♭5
G5
A5
Gtr. 6 (elec.)
mf
w/dist.
Fig. 6
Gtr. 4
P.M.
Fig. 5

D5
B♭5
G5
Gtr. 5
Gtr. 4 plays Fig. 5
Gtr. 6 plays Fig. 6
Gtr. 3

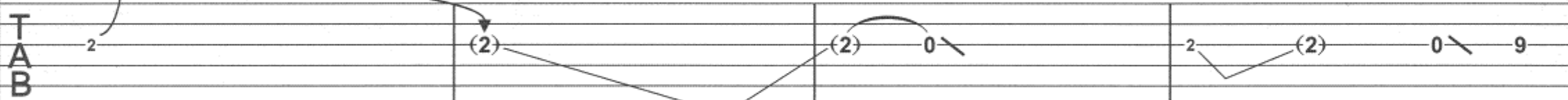
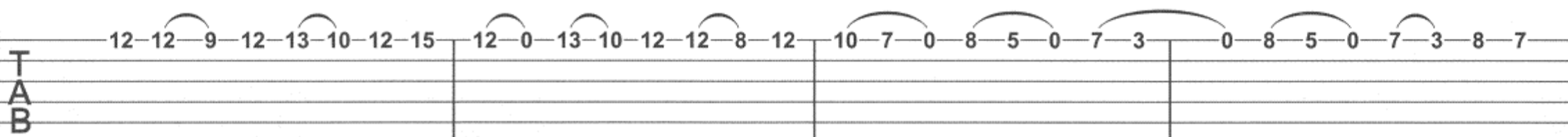
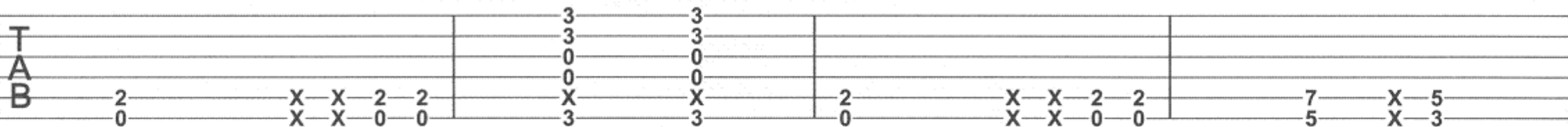
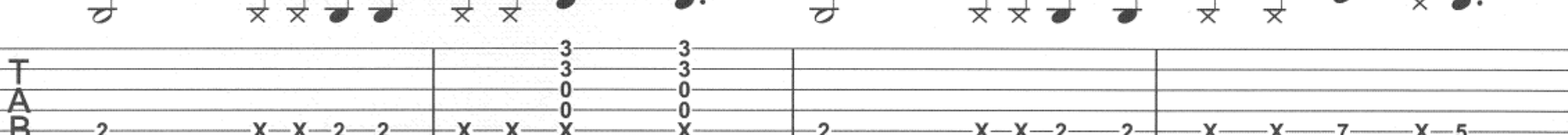
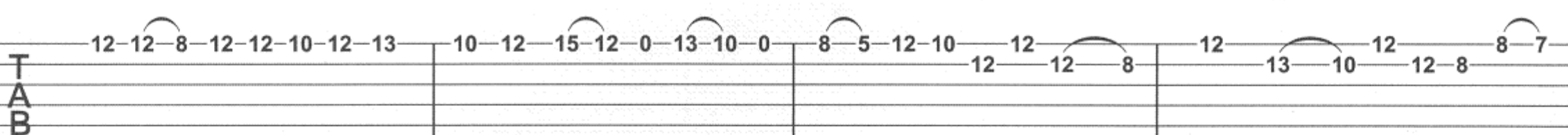
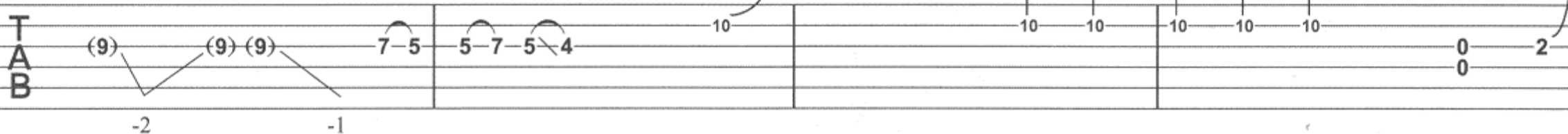
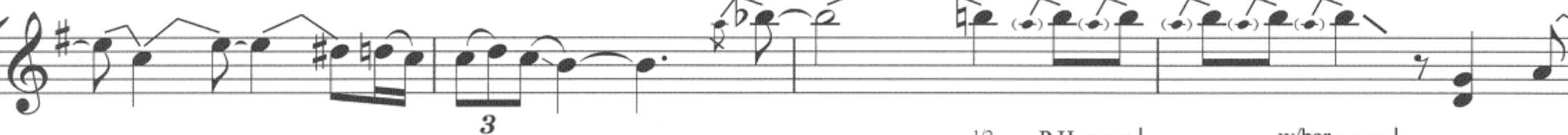
1.
A5
2.
A5

Interlude
Gtrs. 3+4
A5*
B♭maj7
C6(sus2)
D5*
let ring
Gtrs. 4+5+6 tacet

A5*
B♭maj7
C6(sus2)
1.
D5*
2.
D5*
let ring
let ring

Bridge
D5 F5 C5 G5* D5
Limbs fa - tigued, trem - bling with cold, blind - ed from the sea spray salt.
We ap - proach the oth - er side of the o - cean, with the tide.
Gtr. 5
At 𝄋 Gtr. 5 tacet
F5 C5 G5*
Clasp - ing an - y - thing we can hold, hea - ven's rain
In our fa - vour, just for once, wel - come greet -
Gtr. 5 tacet
D5 F5 C5
up - on us falls. Twen - ty days with - out a meal,
- ing our new land. The e - la - tion in our hearts,

G5*
D5
F5
and ten with - out fresh wa - ter still. Those that did -
the ex - cite - ment in our veins, as we
T
A
B
To Coda
C5
G5*
- n't die in storms, the scur - vy rest did slaugh - ter.
sail to - wards the coast - line of our gold -
A5*
B♭maj7
C6(sus2)
D5*
Play 4 times
let ring
cont. in slashes
Chorus
D5
F5
C5
G5*
D5
Gtrs. 3+4
rhy. cont. sim.
West - ward the tide, West -
Gtr. 7 (elec.)
full
Gtr. 5
divisi
Gtr. 6
full

Interlude
rhy. cont. sim.
E5
G5**
E5
A5
G5
Gtr. 3
Gtr. 6
Gtr. 7 tacet
full
w/bar
Gtr. 5
Gtr. 4
E5
G5**
E5
A5
G5
P.H.
w/bar

E5 G5** E5 A5 G5

w/bar w/bar w/bar w/bar

full 1/2

Fig. 7

E5 G5** E5 A5 G5

Gtr. 4 plays Fig. 7

full

w/bar

Guitar Solo
E5
G5**
A5
G5
w/slide
full
Gtr. 5 tacet
Interlude
Gtr. 3
(E)
Gtrs. 3+4
P.M.
Gtr. 5
1.
2.
D.S. al Coda
A5*
D5

A5* B♭maj7 C6(sus2) D5* *Play 3 times* A5* B♭5 C5 D5 C5

Wear - y limbs

Gtr. 3

Gtrs. 5+6 tacet

cont. in slashes

TAB

Gtrs. 3+4

Gtr. 4

let ring

let ring

TAB

F5 C5 G5* D5 F5 C5 G5*

-ward the tide, sail by the ta - lis - man.

full

full

full

full

Gtr. 3

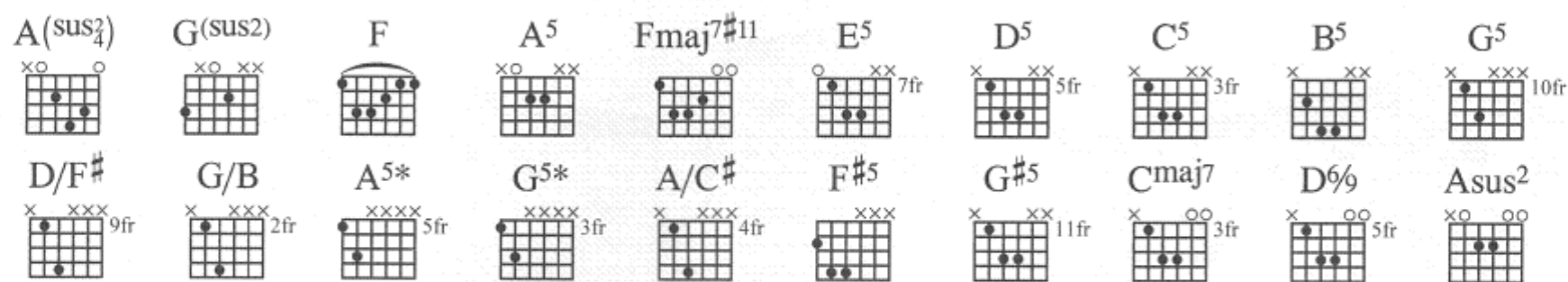
N.C.

D(sus4) D5

Gtr. 5

Gtr. 4

THE MAN WHO WOULD BE KING

Words & Music by Steve Harris & David Murray

Verse
A(sus2/4)
G(sus2)
1. As he tra-vels on the beast of bur - den, mov-ing up a-long the moun - tain-side.
Gtr. 3 (elec.)
Fig. 2
mf
Gtr. 3 w/clean tone + chorus
Gtr. 1 plays Fig. 1
Gtr. 2 tacet

A(sus2/4)
G(sus2)
Fmaj7(♯11)
A5
As he gaz - es, look-ing down the val - ley, no re - grets but his pride.

Gtr. 3 plays Fig. 2
A(sus2/4)
G(sus2)
As he jour-neys a - cross moun - tain pass - es, in - sig - nif - i - cance sweeps ov - er him.

A(sus2/4)
G(sus2)
Fmaj7(♯11)
A5
His re - flec - tion of the beau - ty 'round him, feel - ing emp - ty in - side.

A(sus2/4)
G(sus2)
He is run-ning from his wild - est thoughts, he is run-ning from his ev - 'ry - thing.

rit.
A(sus4/2)
G(sus2)
Fmaj7(♯11)
G(sus2)
A5
He is look-ing now to find some-thing,__ hop-ing he can be saved.__
Gtr. 1
Gtr. 3
Interlude
♩= 155
E5
D5
Gtr. 4 (elec.)
f w/dist
Gtr. 6 (elec.)
f w/dist.
Gtrs. 1+2+3 tacet
Gtr. 5 (elec.)
f w/dist.
A5
C5
B5

E5
D5
10—13—0—12—15—0—13—17— —0—12—15—0—8—12—0—10— —13—0—12—15—0—13—17—0— —12—15—0—8—12—0—10—13
7—10—0—8—12—0—10—13— —0—8—12—0—5—8—0—7— —10—0—8—12—0—10—13—0— —8—12—0—5—8—0—7—10
A5
C5
B5
0—12—15—0—13—17—0—12— —15—0—8—12—0—10—13—0— —12—15—0—13—17—0—12—15— —0—8—12—0—10—13—0—12
0—8—12—0—10—13—0—8— —12—0—5—8—0—7—10—0— —8—12—0—10—13—0—8—12— —0—5—8—0—7—10—0—8
E5
D5
15—0—13—17—0—12—15—0— —8—12—0—10—13—0—12—15— —0—13—17—0—12—15—0—8— —12—0—10—13—0—12—15—0
12—0—10—13—0—8—12—0— —5—8—0—7—10—0—8—12— —0—10—13—0—8—12—0—5— —8—0—7—10—0—8—12—0

E5

D5

Gtr. 4

P.M.

A5 C5 B5

T A B
15—0—8—12—0—10—13—0 | 12—15—0—13—17—0—12—15 | 0—8—12—0—10—13—0—12 | 15—0—13—17—0—12—15—0

T A B
12—0—5—8—0—7—10—0 | 8—12—0—10—13—0—8—12 | 0—5—8—0—7—10—0—8 | 12—0—10—13—0—8—12—0

P.M.

T A B
2-2-2-2-2-2-2-2 / 0-0-0-0-0-0-0-0 | 2-2-2-2-2-2-2-2 / 0-0-0-0-0-0-0-0 | 5-5-5-5-5-5-5-5 / 3-3-3-3-3-3-3-3 | 4-4-4-4-4-4-4-4 / 2-2-2-2-2-2-2-2

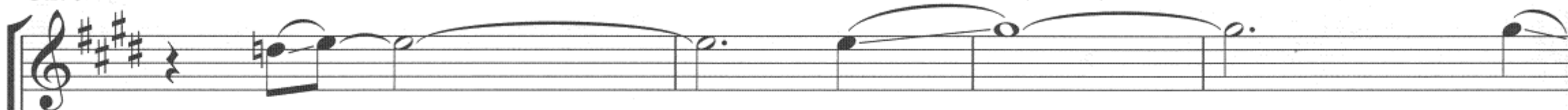
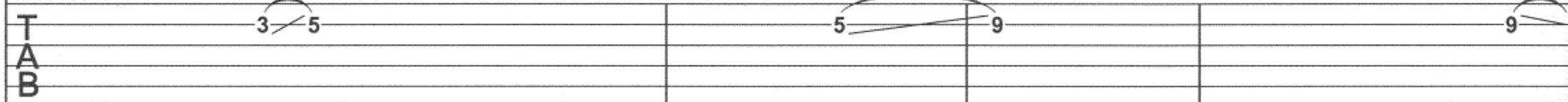
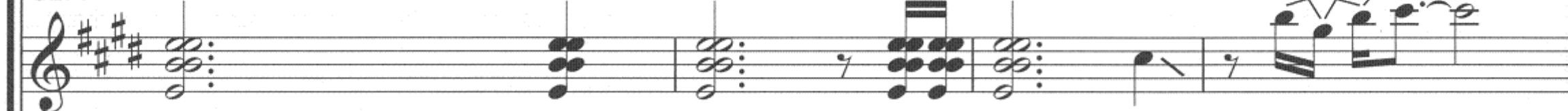
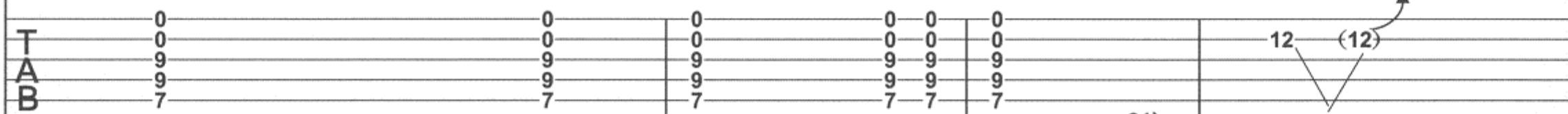
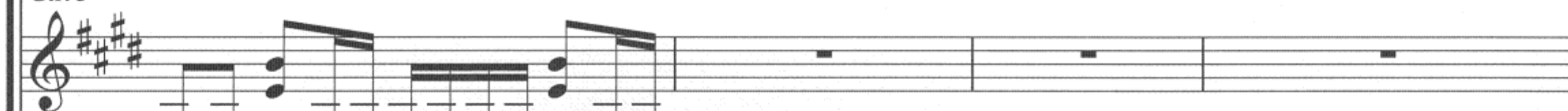
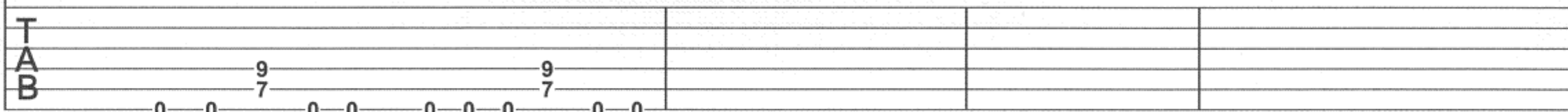
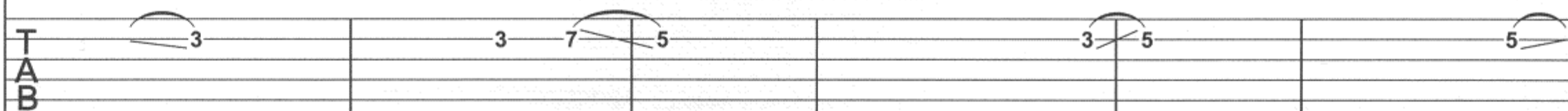
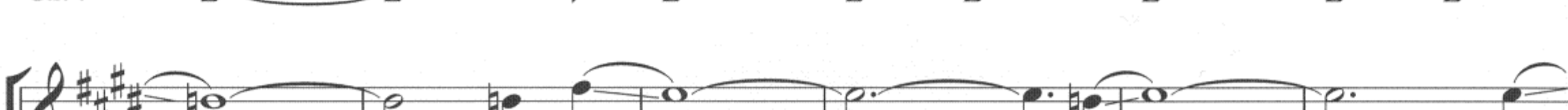
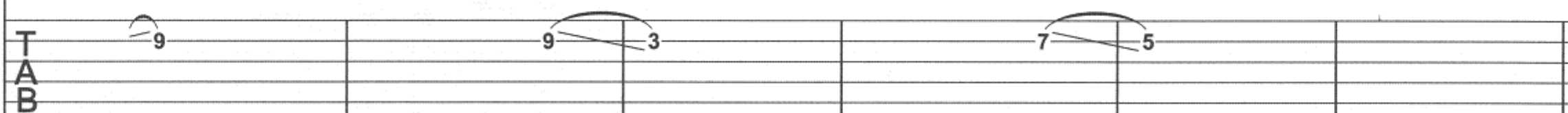
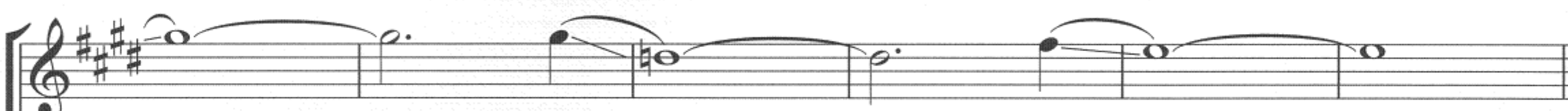
E5
G5 D/F# G5
C5
G/B
D5
he had to strive for all the hard - er things in life.
there's not a day goes by he re - grets what he's done.
But what the cost of giv - ing now?
He should have found an - oth - er way,
Gtr. 4
P.M.
His life, his time are the on - ly things that he has.
but the good book says an eye for an eye.
Gtrs. 4+5
Pre-Chorus
B5
A/C#
Life is not a re - hear - sal, all he has is the one chance to get it right.
And re - flect - ing on de - ci-sions that were made,
Gtr. 6
Fig. 4
T
A
B

D5
E5
Leav-ing real - ly is the on - ly way to know.
on the judg - ments that will haunt him 'til his grave.
P.M.
Gtr. 6 plays Fig. 4
T
A
B

B5
A/C♯
May-be one day they'll for - give him what he's done,
No one has the right to take an - oth - er life,
P.M.
T
A
B

D5
E5
but now the pain of ly - ing too ear - ly in the grave.
but in his mind he had no choice, so be it.
P.M.
T
A
B

Chorus
B5
G5*
E5
Des - ti - ny, no good to hide a - way.
Gtr. 7 (elec.)
mf w/dist.
Gtr. 6
P.M.
P.M.
B5
G5*
E5
Pen - ance now will be his on - ly way.
P.M.
P.M.

B5
G5*
E5
Un - der - stand, no good to run a - way.
P.M.
B5
G5*
E5
To Coda
Pen - ance now will be his sav - ing grace.
P.M.

Guitar Solo
♩=122
E5
Gtr. 6
E5 (G♯ bass)
w/slide...
Gtr. 7 plays ad lib. solo w/fx
Gtr. 4
w/bar
cont. in slashes
full
-1½
Gtr. 5
P.M.
Fig. 5
Gtr. 5 plays Fig. 5
D5
E5
Gtr. 4
E5 (G♯ bass)
D5
E5
cont. in stave

E5

Gtr. 4

P.M.

Fig. 6

D5
F♯5
E5
Interlude
Gtr. 7
A5*
G5*
E5
Gtr. 8 tacet
Gtrs. 4+5
P.M.
1.
2.
D.S. al Coda

Coda
B5
G5*
E5
Des - tin - y, no good to hide a - way.
Un - der - stand, no good to run a - way.
P.M.
P.M.
B5
G5*
E5
1.
2.
Pen - ance now will be his on - ly way.
Pen - ance now will be his sav - ing grace.
P.M.
P.M.

Interlude
♩ = 80
E5
Cmaj7
D6/9
A(sus2)
Oh,
oh.
Gtrs. 4+5
mf w/slight dist.+chorus
Gtrs. 6+7 tacet
cont. in slashes
Gtr. 7
Gtr. 6

Outro
E5
Cmaj7
D6/9
A(sus2)
rhy. cont. sim.
Far, far a - way, the man who would be king.
Gtrs. 6+7
So far a - way, the man who would be king.
rit.
Gtrs. 4+5

WHEN THE WILD WIND BLOWS

Words & Music by Steve Harris

C(add9) E5 rit. ♩= 120

To Coda ⊕

E5 C5 G5 D5 A5 C5 D5

1. Have you

Verse

E5 G5* C5 G5** D5 E5 G5* C5 D5
As he stares a-cross the gar-den, look-ing at the mea-dows, won-ders if they'll ev-er grow a-gain.
rit. a tempo
E5 G5* C5 G5** D5 E5 G5 C5 D5
The des-per-a-tion of the sit-u-a-tion get-ting gra-ver, get-ting rea-dy when the wild wind blows. 2. Have you
Gtr. 5 (elec.)
mf w/dist.

Verse
E5 C5 G5 D5 E5 C5
(2.) seen what they said on the news to - day? Have you heard what they said a - bout us
(3.) be a ca - tas - tro - phe, the like we've nev - er seen. There will be some-thing that will light the
Gtrs. 1+2+3 tacet
Gtr. 7 (elec.)
w/dist.
Gtr. 6 (elec.)
w/dist.
G5 D5 E5 C5 G5 D5
all? Do you know what is hap-'ning to just ev - 'ry - one of us? Have you
sky. That the world as we know it, it will nev - er be the same, did you

E5 G5* C5 G5* D5 A5* C5 D5

They on-ly fill us with the stuff that they want, did you know, did you know?

P.M.

TAB

Gtrs. 6+7

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

TAB

C5
G5
D5
P.M.

Bridge

E5
G5*
D5
C5
G5
D5
He sees the pic-ture on the wall, it's fall-ing down, up-side down.
Gtr. 8 (elec.)
Fig. 5
Gtr. w/dist.
f
Gtr. 5 plays Fig. 3
Gtrs. 6+7 play Fig. 4

Gtr. 8 plays Fig. 5
E5
G5*
D5
C5
G5
D5
He sees a tear-drop from his wife fall down her face, say-ing grace.

E5
G5*
D5
C5
G5
D5
Re-mem-ber times they had they flash right through his mind, left be-hind,

E5 G5* D5 C5 G5 D5

of a life-time spent to-geth - er long a-go,___ will be gone.___

Gtr. 8

Gtr. 9 (elec.)

f w/dist.

Guitar Solo

E5
G5*
D5
Gtr. 5
8va
let ring
C5
G5
D5
Gtr. 5 tacet
P.H.
1/4
Interlude
E5
G5***
C5
G5***
D5
Gtr. 6
Gtr. 5
P.M.
Gtr. 9 tacet
P.M.
Gtr. 7

1-2.
3.
E5
G5***
C5
D5
P.M.
Fig. 6
Gtr. 8
f w/dist.
full
Fig. 7
Guitar Solo
rhy. cont. sim.
Gtr. 5 plays Fig. 6
Gtr. 7 plays Fig. 7
Harm.

E5
G5***
C5
G5***
D5
8va
full
1/2
E5
G5***
C5
G5
D5
(8)
3
full
Interlude
E5
G5***
C5
G5***
D5
G5***
(8)
Gtr. 5 tacet
w/bar
Gtrs. 6+7
Fig. 8
E5
G5***
C5
A5*
G5
A5
Harm.
T.H.
full

Interlude

Gtr. 5 E5

P.M.

Fig. 9

Gtr. 8 tacet

Gtr. 7

P.M. P.M. P.M. P.M. P.M.

Gtr. 6

P.M. P.M. P.M. P.M. P.M. P.M.

P.M. P.M. P.M. P.M.

Gtr. 5 plays Fig. 9

P.M. P.M. P.M. P.M. P.M. P.M.

Verse
E5
4. They've been pre - par - ing for some weeks now,
P.M.
Fig. 10
for when the cru - cial mo - ment comes,
to take their re - fuge in the
Gtr. 6 plays Fig. 10
C5
D5
E5
Gtrs. 5+6
shel - ter,
let them pre - pare for what will come.
Gtr. 4

E5
They make a tea and sit there waiting,
Say a prayer when it's all over,
P.M.
Gtr. 5 plays Fig. 9
Gtr. 6 plays Fig. 10
Gtr. 4 tacet
they're in the shel - ter feel - ing snug.
sur- vi - vors un - ite all as one.
Not long to wait for ab - so -
Got to try and help each
C5
D5
E5
Gtrs. 5+6
- lu - tion,
oth - er,
don't make a fuss, just sit and wait.
got the will to ov - er - come.
Can't be -
Gtr. 4

C5 G5 D5 E5

— of our end - ing have be - gun.

Gtr. 5 plays Fig. 9
Gtr. 6 plays Fig. 10

P.M. P.M. P.M. P.M.

Guitar Solo
Gtr. 8
E5
8va
full
P.M.
Fig. 11
Gtr. 7 plays Fig. 11
P.H.

Interlude
♩ = 85
C5
G5
D5
Gtr. 8 tacet
Gtr. 5
Gtrs. 6+7
P.M.
E5
rit.
D.C. al Coda

Coda

C5 D5 E5 G5* C5 G5** D5 E5 G5*

And when they found them, had their arms wrapped a-round each oth - er, their tins of poi - son lay-ing

Gtrs. 2+3

C5 D5 E5 G5*

near - by their clothes. The day they both mis - took an

1 2 3 4 5 6 7 8 9

ALL THE SONGS FROM THE ALBUM,
ARRANGED FOR GUITAR TAB, COMPLETE WITH FULL LYRICS.

SATELLITE 15...THE FINAL FRONTIER

EL DORADO

MOTHER OF MERCY

COMING HOME

THE ALCHEMIST

ISLE OF AVALON

STARBLIND

THE TALISMAN

THE MAN WHO WOULD BE KING

WHEN THE WILD WIND BLOWS